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DEVOTED TO MUSIC AND THE MUSIC TRADES

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THE average newspaper musical critic often gets sadly bewildered when he endeavors to use with effect technical terms. A Chicago weekly journal, of some power and greater circulation, has the following: "Italian opera tenors are becoming as luxurious and exacting in their demands as *primi donni*!" Evidently the writer is very ignorant of Italian grammar, or believes that *prime donne* are of the masculine gender. But even worse than this, is the writer of a New York daily, who asserts that "the composer of a certain opera lacked power to sustain and elaborate his thematic ideas, which were good." We were always under the impression that ideas themselves were not thematic, but were subject to thematic development.

WE have all kinds of concerts offered for our support. Concerts in music halls of various kinds; open air concerts in public parks and at the seaside; promenade concerts, &c. A somewhat novel concert given recently at an English provincial resort appears to have been a decided success. The audience assembled on the banks of a river which took its course through a picturesque park. The performers were seated on board the river steamer, decorated with Chinese lanterns, and as the boat moved very slowly up and down a prescribed space, the interpretation of the music proceeded. The effect was delightful, especially with regard to the vocal selections. If the audience had been on board the boat, the novelty and charm would have been lost.

THE subject of pianoforte fingering is very important to teachers, and to those who desire to deeply study the household instrument. Editors of the various editions of classical works do not display in their fingering a freedom from formerly prescribed methods: No doubt many excellent virtuosi would hesitate to issue a work with the exact fingering they employ in performance—such as using the thumb on black keys, where it would appear unnecessary; playing two notes in succession with the thumb or any finger, &c. This narrow view of fingering is no doubt traditional and exhibits a commendable esteem for past authority; but it is, nevertheless, somewhat detrimental to the progress of the highest art-performance, and does not permit the largest development of an artist's individuality.

THE emotions play an important part in human transactions, and emotions are eminently blind guides. It is a difficult matter to find a person who is disinterested, especially writers on art and artists. Our sympathies go out to this or that individual, to this or that style; and in most writings and critical expressions, biases are sure to crop out, so that he who runs may read whose side we are on, and

whom we are certain to exalt or abase according to the full measure of our influence.

The truth of all this applies equally well to those following trades as well as professions. Opposition cannot flourish without a strong partisan spirit being betrayed. Established things are generally considered beyond criticism, and any attempt at starting something of the same character and scope is sure to be met at its outset with abuse and ridicule. From this on sides are immediately taken, and no efforts, however splendid, make the slightest impression on the opposite party. In this spirit was met the effort of Mr. Thomas to form a new choral organization, some two years ago, those connected and in sympathy with an older and well-established society endeavoring to create a bad impression of the new venture. A few disinterested and sensible persons failed to see what cause there was for any such demonstration on the part of those supposed to be interested only in the progress of musical art, and these few persons can, at this time, look with satisfaction on the course they advocated. The feeling created then is dead, and now both societies run along smoothly enough. This instance serves as an illustration for all the rest.

No more bitter manifestations of this one-sided spirit are ever evinced than by the followers of various religious sects. And it has always been and will always be thus, because belief in anything must produce a certain resentful feeling to everything which is in opposition to it. Only those who take a broad view of the subject, grasp the various parts and attribute a right value to each. To apply the rule to music, it may be asserted that only those who view the art from a broad and lofty point of view, place a true and just estimate upon the various complex musical organizations which are, or ought to be, working with but one aim in view—the improvement and steady progress of music. As this is the chief and primary aim, after-considerations are only worth a passing notice.

No doubt the prevalence of partisan feeling among average musical critics will be abundantly manifested during the progress of the swiftly approaching season. There will be no artist admired by one set of individuals who will not be mercilessly excoriated by an opposition set.

Chopin's nerves were over-excitable when he was a child; whenever he heard music he was impressed by it to such a degree that he usually burst out crying. But he overcame to a great extent this weak organization at a comparatively early age, and studied so successfully that when nine years old he already made his debut in a concert. His mother, anxious to adorn her pet before all, put him on a chair to see if there was any flaw in his appearance, and rendered him especially happy by adding to the charms of a little velvet coat a lace collar. After the concert, where he was very much applauded, his mother asked him what the public had liked best. "Oh, mamma," he said, "I certainly believe it was my collar." The success of this concert launched him instantly into aristocratic circles, which contributed much to give him the refinement and the delicate taste that made him all his life keep aloof from everything common or vulgar. It so happened that Chopin accidentally struck a chord of rather distant intervals which required a bigger hand than his to span at once. In order to enable himself to do this, he invented, just as Schumann did, a contrivance with which to stretch the fingers, and not only did he often employ such chords, but he wrote a study on purpose for such *arpeggiati* chords of considerable stretch. It was fortunate that Chopin was put under a master (Elsner) who, although a very learned man, was liberal enough, when some scholar drew his attention to the unusual work of Chopin, to reply: "Let him alone; he does not tread in the beaten track, because he finds one of his own. He will, if left to himself, produce works for the piano of an originality unprecedented to this day."—*Temple Bar*.

The musical critic of the London *Figaro* writes:—

The discussion as to the division of the funds of the defunct Sacred Harmonic Society has been taken up by the musical papers. The members have, it seems, pocketed the money, and, although a majority are willing to devote the whole sum to some art purpose, the minority appear to consider that charity begetteth at home. Still, there is no doubt the whole transaction savours of lawful dishonesty. The library was largely contributed by friends of art, who assuredly had no idea that at a certain period the members would sell it for what it would fetch, and appropriate the cash. £500 has, it is understood, been voted to one officer of the society, and the public would be glad to learn what is to be done for the subordinate officers who have served the society so faithfully and for so many years. Surely the members do not intend to pocket the "swag," and turn their old officers out into the street. That the dissolution of the old Sacred Harmonic Society was brought about owing to inactivity and mismanagement after Bowley's death, has often been stated and as often denied. For many years before the dissolution the season was an annual loss. In Bowley's time it was different. I have before me the balance sheet for 1859. The total receipts were £10,000 odd, and out of the profits the society invested £3,000 in Consols, £1,000 in New Three Per Cents., and carried forward a cash balance of £1,534, which, with the estimated value of library, &c., £3,500, and other things, gave the society in 1859 a total property of about £8,500. Bowley's successors lost a good deal of these savings, and the present generation of members have pocketed the balance.

THE RACONTEUR.

CONFLICTING rumors have reached town of a terrible encounter in the wilds of Minnesota between a pianist and baritone.

The scene of the engagement was a locality christened Faribault, and the muscular pianist is unknown to fame under the title of Mr. Sonnekalb.

He agitates the ivories for the Camilla Urso Troupe, and when not so employed is supposed to agitate the hearts of the Western charmers with equal skill.

His opponent was Mr. Holst-Hansen, whose baritone voice wrestles mightily with those recently published airs, "Rocked in the Cradle of the Deep," "Nancy Lee," and "The Yeoman's Wedding Song."

He has the power that enabled Orpheus to move beasts to tears and stones to action, for he can allure the "rocks" out of the pockets of the Westerners simply by the charm of his voice.

It was in the nature of things that these rival artists should disagree.

Reports vary as to whether the pianist's fingers flew too nimbly over the keyboard for the baritone to keep up with him, or whether the singer distanced the player at a critical part of the programme.

Rumor correctly reports, however, that these artists did disagree as to each other's personal characteristics, intelligence, general make-up and pure cussedness.

It was so ordained by fate that gore—blood-red gore—must be shed to settle the matter, and yet *The Raconteur* is in doubt whether Gatling guns or cannon at ten paces were the chosen weapons of assault before the difficulty actually came to a head.

Brilliant friends suggested that the combatants should hire balloons from Professor Grimley and fire off multi-charge guns at each other as soon as they came within shooting distance, one balloon to ascend from Faribault and the other from Chicago.

What weapon was finally settled upon remains in dark obscurity, but one day, without a moment's warning, either one of these two dreadful things are said to have happened.

Mr. Sonnekalb let fly his dexter bunch of fives and countered heavily on Mr. Holst-Hansen's dexter optic, cutting off his diurnal observation and critical inspection of nature's glorious panorama and putting a dark drop-curtain on his placid countenance that rivalled in gorgeous hues the scenic art on the Madison Square Theatre stage.

Or, as another veracious gossip has it, the baritone tickled the pianist with a rib-roaster that disturbed a convention of the gastric juices that had assembled to discuss a particularly fine dinner; imposed upon his conspicuous auricular appendage a resounding thwack, whose echoes were returned from the distant hills by the "baudy wind that kisses all it meets;" excited his nasal ornament to such indignation that it welled forth in an eloquent gush of *vin ordinaire*, and otherwise disordered his nervous and muscular organization and his intellectual and moral nature so that the pianist didn't care a continental whether school continued in session or not, and would like to have masticated the baritone, spewed him out, made a Hamburger steak out of him, and then sent him aloft to make food for the angels.

As THE MUSICAL COURIER had no correspondent on the spot and the Western Union wire connecting our office with Minnesota was cut by a lineman during the strike, *The Raconteur* is unable to state positively who was the aggressor.

The sequel shows, however, that the strong arm of the law was called in to soothe the outraged feelings and improve the damaged appearance of the pianist.

The baritone was found guilty by an impartial justice of the peace after an exhaustive examination and paid \$12.50 of hard-earned cash into the local treasury of the little town of Faribault.

Those admirers of the combatants who think this encounter will not develop into a vendetta may find themselves very much mistaken.

The sum of \$12.50, so *The Raconteur* is credibly informed, will purchase 250 beers; and whether or not Mr. Holst-Hansen is familiar with the use to which that fluid is usually put, he can hardly afford to rest under the shadow of having taken so much sport out of the cutaneous surface of his adversary, when ten dollars' worth of "knocking out" ought to satisfy any moderate man in hot weather.

It is said that the gazelle-eyed, soulful Perugini has had wonderful success in Boston as *Grosvenor*, in "Patience." We don't wonder at this. A more perfectly typical representative of Mr. Gilbert's conceived *Adonis*, who considers himself the quintessence of human beauty, than that darling Perugini could not be found anywhere. Who could resist the touching eloquence of those languishing eyes, the bang of those ambrosial locks, the twist of that silky mustache, the sweet smile of the ruby lips that reveal two rows of spotless pearls? We should think, indeed, he was the ideal *Grosvenor*, and not even Jim Key could aspire to such a universal mash as this darling achieves wherever he is seen. Somebody wrote the other day that Signor Perugini's ambition began to soar above English comic opera, and that he was going to join the Mapleson company. We hope by all that is sweet and lovely in this world that such will not be the case. Why, that old bully, Mapleson, would break the heart of this gentle lamb in less than two weeks. We should see him tearful, with pale, nasty, hollow cheeks, with disheveled locks, like "mobbed" Hecuba, and altogether what his Italian fellow countryman, Signor Mantellini, would call in a "dimnition" state of body and mind.—*Ex.*

Whereabouts of Foreign Artists.

Teresina Singer, Milan.
 Marcella Sembrich, Dresden.
 Filomena Savio, Athens.
 Emma Dotti, Fermo.
 Emmy Fursch-Madi, Voghera.
 Gertrude Griswold, Paris.
 Ida de Sass, Marseilles.
 Guiseppe Frapoli, Milan.
 Guillano Gayarre, Yrun (Navare).
 Pasquale Lazzarini, Buenos Ayres.
 Angelo Masini, Milan.
 Ladislav Mierzwinski, Paris.
 Henry Prevost, Milan.
 Richard Petrovich, Rio Janeiro.
 Victor Maurel, Paris.
 Henry Storti, Milan.
 Napoleon Verger, Rome.
 G. B. Antonucci, Carpi.
 Armand Castelmary, Milan.
 Etelka Gerster, Bologne.
 Caterina Marco, Milan.
 Eva Cummings, Milan.
 Emma Nevada, Paris.
 Eugenie Pappenheim, Erba.
 Ida Lumley, Cadiz.
 Wilhelmina Tremelli, Paris.
 Antonio Aramburo, Santiago (Chili).
 Augusto Castelli, Australia.
 Pietro Baccell, Genoa.
 Italo Campanini, Parma.
 Francesco Runcio, Bologne.
 Roberto Stagno, Naples.
 Francesco Tamagno, Carate Lario (Como).
 Enrico Tamberlick, Cadiz.
 Sante Athos, Rio Janeiro.
 Ezio Ciampi-Cellaj, Paris.
 Giuseppe del Puente, Milan.
 Egisto Galassi, Milan.
 Franco Novara, Trieste.
 Romano Nannetti, Rome.
 Angelo Tamburlini, Venice.
 Adriano Pantaleoni, Udine.
 Emilio Naudin, Nice.
 Mme. Scalchi, Turin.
 Paolina Rossini, Vienna.
 Gaetano Monti, Milan.

A Scene from "Die Meistersinger."

ESSAY BY LOUIS EHLERT.

[Translated for the Musical Courier by H. D.]

I HAVE an undefined idea, to which I would give expression; a fancy, for which, with the well-known orthodoxy of Wagner in matters relating to his own art, I foresee on his part but a deprecating shrug of the shoulders, and in which he will only recognize the barbarism of one not chosen, of one who has not attained unto the height of his art. And still another mistaken idea, more or less fluttering about, need not be taken into account; the waste basket, too, has its rights, its *il faut que j'existe*.

There is a scene in the "Meistersinger" which might, perhaps, be saved by bold amputation. Experience teaches us that the tumult at the close of the second act usually gives rise to a musical Charivari, which not infrequently finds a continuation among the agitated factions in the audience. Wagner has written nothing which cannot be performed under a certain combination of circumstances. The scene referred to can also be approximately reproduced, as has been proven by the model representations in Munich. But this becomes possible only by an unexampled array of rehearsals, to be repeated after every long pause in the performance of the opera. Yet it can never give entire satisfaction. The present condition of opera, which either desires or is compelled to please the various tastes and tendencies of its audience in one and the same work, if possible, this kaleidoscopic and enervating use of its powers makes it utterly impossible, with the best will of its conductor, to devote so great a sacrifice of time and labor to the separate portions of a work whose whole taxes to the utmost the powers of endurance of the performers.

The polyphony of this scene of combat ranges over from fifteen to eighteen voices. That singers amid the violence of personal encounter should be unable to attack with precision their fugated phrases is evident. The most cultivated church choir could scarcely do its duty in a similar skirmish, not to mention an opera chorus, from whom we cannot expect certainty in contrapuntal tactics. The orchestral portion comprises all of the essential voices of the part, and those portions sung by the chorus are mostly fragments of the orchestral score rounded into dramatic phrases. To read this varicolored confusion of voices is highly entertaining; to hear it sung, that is, sung falsely, becomes unbearable. Might not one of the most original of inspirations be saved if this choral strife were changed into a melodramatic, all the vocal parts suppressed, and the whole scene treated as a ballet? It is not to be denied, it is true, that this would make it appear longer than it already is; but we are accustomed to so many lengths in the "Meistersinger" that one more would not mat-

ter. It would become the task of a skillful ballet-master to distribute the blows in some way, to invent a crescendo and diminuendo which might make this hand-to-hand conflict of the moving masses appear somewhat plausible.

I naturally move for a simple trial, one which would not exclude the resorting to the pains of performing the choral performance of the finale on important occasions. When a similar instigation to faithful adherence to the text is wanting, it would appear a wiser plan to put one's self upon rations, rather than submit to having the whole disfigured beyond recognition. It would accordingly be better for Wagner to be consistent and withdraw the score. Nothing is more human than that an author, and were he as potent a *regisseur* as Wagner, may at times be deceived in the effect produced by his works, especially if he is in the habit of having them published before he has heard them. I believe Wagner would have erased many a line in his own score, and greatly to its advantage, had he not begun where others end. No one is infallible; in fact, we would scarcely comprehend a genius in whom we could find no single fault, who would be liable to no error whatsoever. And it is an illusion which cannot be sufficiently combated, that we should be compelled to accept a phenomenon in art as though it were one of nature's events, with an entire relinquishment of all criticism. We are compelled to establish our relations with every new truth by means of earnest labor; but then truth should be impartial enough not to take offense at our labor.

Personals.

PLEASING TO OTTO BENDIX.—Mr. Otto Bendix, of the New England Conservatory of Music, Boston, Mass., gives concerts in Ionia, August 6, Belding 7, Greenville 8, at all of which he will use the Knabe concert grand piano, furnished by Roe Stephens Music Company. Mr. Bendix is an artist, and was at one time concert pianist to the King of Denmark. So infatuated has he become with Detroit that he intends to organize a class for next summer, similar to Mr. L. W. Wheeler's vocal classes. We will shortly publish a portrait of Mr. Bendix and a sketch of his life.—*Amphion*.

MISS THURSBY'S DECISION.—Miss Emma Thursby has decided to remain in America next season under the management of Mr. Maurice Strakosch, who is expected to sail from Europe on August 18, by the steamer Normandy. She refused many brilliant offers to sing in Italian opera in Europe, on account of numerous engagements in the United States. Carl Strakosch is busy making arrangements at the Everett House for the Thursby concert season.

CATENHUSEN'S NEW OPERA.—Miss Berta Ricci will appear in the principal part of a new opera by Catenhusen, in October, at the Bijou Opera House.

MILLS IN THE MOUNTAINS.—S. B. Mills, the pianist, is in the Catskills, a resort he takes pleasure in visiting every year. He will return to this city early in September. As usual he will devote himself to teaching.

JENNY LIND'S VOICE STILL FRESH.—Mme. Lind-Goldschmidt (Jenny Lind) has not altogether given up singing in public, for she was one of the artists who appeared in a recent charitable concert, given at Malvern, England. Her fresh and vigorous singing in Mendelssohn's trio, "Lift thine eyes," and Rubinstein's "Song of the Birds," is said to have astonished the audience.

MERITED REST.—Dr. Hullah, the well-known English composer and musical lecturer, is living in Nice. He has done much for the cause of music in England, and richly deserves his leisure.

SIR ARTHUR S. SULLIVAN.—Sir Arthur S. Sullivan seems to have decided to take a rest for a while from composition and its cares. According to trustworthy reports he is said not to have written a single note of his intended new opera.

MME. TREBELLI.—Mme. Trebelli will set sail for New York on October 2, in order to join Mr. Abbey's troupe at the Metropolitan Opera House, this city. Mme. Valleria will sail later with the same object, viz., October 13. Both these ladies are admirable artists.

SIR MICHAEL COSTA CHOOSES BRIGHTON.—Sir Michael Costa is reported to be letting his house in London, as he proposes to reside at Brighton for three years. He is in excellent general health, though still suffering from paralysis of the tongue.

Mlle. JOSEPHINE DE TESZKÉ.—Mlle. Joséphine de Teszké, the eminent cantatrice, has been singing at Varsovie for the benefit of the poor during the whole season. The receipts have reached 35,000 roubles.

CAMILLA URSO.—Camilla Urso, the charming violinist, is now traveling in the Northwest. Her audiences are large and enthusiastic.

NEWPORT'S SONG RECITAL.—Jules Jordan was successful at his recent song recital in Newport. He has a refined style of singing, besides a sweet and sympathetic voice. Those who have heard him are pleased with his artistic qualities.

PIERRE BERNARD'S DEATH.—Pierre Bernard, the tenor, is dead. He was born in this country and went to Germany to study singing. When he returned here he devoted himself to teaching, and finally drifted into the Richings Opera Company. Afterward he married Caroline Richings, whose sad death occurred some year or so ago. Pierre Bernard was well liked and had hosts of friends. During his career he has done much good

artistic work, and his name will always recall pleasant recollections to all those who were intimate with him.

AN ATTRACTIVE ARTISTE.—A newly-arrived English prima donna is Miss Helene Cooper. She has a fine voice, and her appearance is quite attractive—two qualities very necessary to the true success of an operatic artist. She has been engaged by G. L. Doane for the chief role in the comic opera, "Arctic," which will be produced in a week or two.

A DEBUT IN FLORENCE.—A Cincinnati lady, Mrs. Oscar Rammelsburg, who has been studying in Paris for some time for the operatic stage, will make her debut at Florence in September, under the name of Mme. Ramel.

A PROMISING YOUNG AMERICAN.—Nettie Carpenter, the talented young American violinist, has been awarded the *premier accessit* by the examiners of the Paris Conservatory. Her talent is highly spoken of, and her future seems assured.

BELLE COLE'S SUCCESS.—Mrs. Belle Cole, who went with Theodore Thomas on his concert tour, had considerable success during that time. Wherever she sang she was well received, and left an agreeable impression upon all who heard her.

MISS KELLOGG HOME AGAIN.—Miss Clara Louise Kellogg returned to New York on Saturday, after an absence in Europe of five months. She goes to-day to Saratoga, and gives a concert there on Friday. In a week or so she starts on her concert tour, and late in the winter she expects to sing in opera.

REFUSING AN ENGAGEMENT WITH ABBEY.—Miss Clara Bernetta has arrived in New York. She is said to be a dramatic soprano of American birth. She has achieved some reputation in Italy. It is further stated that Mr. Abbey offered her an engagement, but that Miss Bernetta refused, because several of her favorite parts were already pre-empted by other ladies. She will probably be heard first at one of Mr. Thomas's concerts.

WELL RECEIVED IN LONDON.—The young American pianiste, Miss Virginia Rider, has made a successful debut at the Crystal Palace, London. Her favorable reception lends color again to the assertion that American artists receive due recognition abroad.

LIBERATI'S PICTURE.—Signor Liberati, the well-known cornet player, is a master of his instrument. He is a great favorite with the public, and produces a good impression upon all who hear him. His tone and execution are superior. His portrait graces the title-page of this issue of THE MUSICAL COURIER.

PROFESSOR SCHRADIECK'S ARRIVAL.—Prof. Henry Schradieck, the eminent violinist, formerly teacher in the Leipsic Conservatory and concert-master of the celebrated Gewandhaus concerts, has arrived in New York. His wife, an excellent pianiste, Alice Schradieck (*née* Bechtel, of Brooklyn), accompanies her husband. They go to Cincinnati at the end of the present month, and will be connected with the college there.

AN ORGANIST STUDYING MEDICINE.—Mr. Henry G. Hanchett, who was organist in Elizabeth, N. J., and well known in this city as an excellent musician, has been studying medicine and will graduate next month. He says he will be out of the musical profession in the future, and will attend strictly to the cases of the patients that may call upon him.

PLAYING AT RICHFIELD SPRINGS.—Mlle. Schiller, the pianiste, is at the Spring House, Richfield Springs. She has delighted the guests of the house by her performances.

A MUSICAL BARON.—Baron Kendell, German Ambassador at Rome, has just had published a transcription of a quartet by Schubert for piano solo, which is said to belong to the best arrangements of the kind. He has always been musical, and is well known by prominent artists in Berlin. His taste for music was exhibited quite early, and now he is said to have a thorough knowledge of the mysteries of sweet sounds.

A PROMISING AMERICAN COMPOSER.—Edgar S. Kelley is an American composer of some promise according to reports. Thomas was to have played an overture of his, "Macbeth," at his series of concerts in Chicago. Mr. Kelley had a string quartet performed in Stuttgart which was much praised. He is a native of Wisconsin, and was formerly a pupil of H. Clarence Eddy's, and afterward of Seifritz, Rheinberger, and other German musicians.

—The officers of the Mendelssohn Glee Club for the coming season are as follows: President, R. H. Robertson; vice-president, W. U. Carolin; secretary, Guy Phillips; treasurer, George Sherman; conductor, Joseph Mosenthal; librarian, John Ward. Executive Committee—H. J. Brewer and George Ingraham, with the president, secretary and treasurer. Committee on Admissions—W. C. Baird, C. G. Bush, N. B. Wood, W. H. Beckett and C. B. Hawley.

—The preliminary season at Daly's Theatre will open on Thursday evening with a revival of Lecocq's pretty comic opera, "Heart and Hand," by Duff's Standard Opera Company. There will be a chorus of forty voices and a large orchestra conducted by Mr. Tomasi. George Sweet and Mr. Ryley will appear in their original characters of *Don Gaetan* and the *King*, and the remainder of the cast will consist of Miss Marie Connon, as *Micaela*; Miss Louise Paullin, as *Josetta*; Miss Rosa Cooke, as *Scholastica*; W. Macreery, as *Morales*; H. W. Montgomery, as *Don Mosquito*, and J. Loe, as *Baldemaro*.

Boston Correspondence.

BOSTON, August 18.

THE performance of the "Chimes of Normandy" last week at the Museum closed the summer season of comic opera at this theatre, and it was by far the most successful week of the season. Lecocq's charming little opera was never before so well presented in Boston, and I doubt if elsewhere, both dramatically and operatically. John Howson's *Gaspard* was received with intense enthusiasm, he responding to two and three actually uproarious encores at every performance. Miss Marie Jansen was, as always, brilliant and captivating. Her *Serpolette*, a bubbling, sparkling essence of frivolity, was sung with rare sweetness and power. Miss Helen Dineon, as *Germanie*, her first appearance at the Museum, achieved a decided and instant success. The balance of the cast was very good, and it is a great pity that the opera, owing to previous arrangements of the management, could not remain longer on the boards.

The third annual musical festival and picnic of the Schubert Choral Union took place at Lake Waldan on Wednesday last. The Union is composed of the choral societies and musical associations of Worcester and Middlesex Counties, and comprises about three hundred voices. The attractions, which drew to the ground about three thousand people, consisted of Carter's orchestra, of Boston; Prof. L. L. Ryerson, of Boston, dialect humorist and harmonica soloist; the Temple Quartet, and Gen. John L. Swift, who delivered a characteristic lecture on "The Keynote." Prof. Ryerson's "Village Choir" on the harmonica was received with great applause. The Temple Quartet was heard at its best, and Mrs. C. B. Sanders, of Acton, who sang a solo at both the forenoon and afternoon concerts, was well received. The gathering was the most successful one ever held by the association.

Many important plans will go into effect during the coming year at the New England Conservatory of Music, among them an opportunity for graduates to visit Europe under the guidance of Dr. Tourjee, whereby the best facilities for study and travel on the Continent are afforded. Altogether, circumstances are most auspicious for the ensuing season at the Conservatory. Mr. George E. Whiting, the well-known organist, has been re-engaged; Mr. Timothie Adamowski will teach in the violin department, and the art department and the other departments are in charge of equally competent instructors. In all its numerous branches the Conservatory offers advantages unexcelled by any similar institution in the country.

The genuine American comic opera has now been written, and will be produced at the Bijou Theatre for the first time next season. Its title is "Tig, Settled at Last," and it is a musical satire on the relations between the United States Government and the Indians. The subject certainly affords ample scope for burlesque and satire, and if the whole score is equal to one or two selections I have heard, it is quite "catchy," and that, after all, is the main element of success in a comic opera. The libretto is the work of Mr. W. F. Sage and Mr. Philips Hawley, and the music is by the well-known pianist and composer, Mr. Calixa Lavallée, of this city.

The Museum management has contracted with Mr. B. E. Woolf for an original comic opera, to be presented next season. "Pounce & Co." was not a gigantic success, but the author may have better luck with his second attempt at writing an entire opera himself, libretto, score and orchestration.

"Cymbia," a London comic opera success, will be produced at the Bijou Theatre next season, the performing right being purchased by Manager Hastings.

Messrs. John T. Wheelwright and T. Adamowski's operetta of "A Regiment of One," has been accepted, and will also be produced at the same theatre. The plot is a satire on the United States army.

Miss Anita Dumas, the talented young opera singer, has returned from her studies in Germany, and is staying at the seashore with her mother, Mrs. S. H. Dumas. The young lady's voice has greatly improved, and I predict for her a great future.

Comic opera will certainly be the main theatrical attraction in Boston this winter. Managers have at last begun to appreciate the wants of the public, and will depart from their beaten paths, and stage an opera at intervals. And it will pay the managers and gratify the public.

WILL WARBLER.

Baltimore Correspondence.

BALTIMORE, August 20.

THE Baltimore *Sun* of Saturday last contains the following article called "The Pay of Musicians":

An advertisement in the *Sun* for musicians who are wanted in Savannah, Ga., recalls painfully the fact that musicians are becoming scarcer every year in this city. There are hardly enough here now, after the best are picked, to afford an even decent orchestral accompaniment for an oratorio, and the Peabody orchestra is not what it once was. There are, of course, an abundance of men who can scrape a second violin or blow brassy *cinqquations* through a cornet, but artists seem to shun the city. When "The Messiah" was first given a horn player had to be gotten from Washington who could blow a passage above the high E flat. Last year a local player had to blow it an octave below. The French horn requires a lip of iron to get out the delicate harmonics. A good horn player cannot afford to play on any other wind instrument. The only French horn players here do equal duty on trombones or B flat altos until their embouchures are unfit for delicate work. Baltimore had at one time the best flute, several of the best clarinets and oboes that could be found anywhere. They were snapped up by New York orchestras very soon. A number of fine violinists, such as Seifert, Kaiser and Rosowald, could not stay here. Prof. Fincke, on account of his versatile talent, is one of the few who ever gained a foothold here. Miss Katie Gaul, now a distinguished pianist, found no field for her genius here in her native city, and went to Cincinnati. Blumenberg, who has obtained a paying reputation as a cellist, is rarely ever here. In fact, the artists who do not care to teach can scarcely find a living in this or any other Southern city. The advertise-

ment alluded to adds, that the musicians wanted must have some "trades or occupations." This would argue that the salaries are not overwhelming. For first-class orchestral work in Baltimore a musician gets \$4 for every rehearsal and \$5 for the performance. There are eight Peabody concerts during the year, two oratorios, and certain smaller entertainments. The total number would not be over fifteen. There is not a living in this. Brass bands here, such as the Fifth Regiment Band, pay \$5 a day for a march or a parade. The smaller bands rarely go above \$2 or \$3. No distinction is made between the players of different instruments. All are alike valuable in producing the volume of sound.

These are truths that cannot be denied. At the bottom of all this is the Peabody Conservatory of Music, which has cut down the prices to such an extent that the best musicians would not participate at the concerts, with only a few exceptions; and in consequence music was most abominably rendered there. Hamerik draws a large salary for his presence during nine months, but he is the only one paid well.

I am delighted that this thing is at last exposed in the daily press of this city. There are many interesting stories to be told about the pay of musicians here; the net amount they receive after paying little commissions; the enterprises they are engaged in while not playing; the schools or bands they graduated from, and many other matters. I will reserve them for a future letter.

Before closing this letter I will, however, state that there are several important errors in the above article.

For orchestral work Baltimore musicians do not get \$4 for every rehearsal and \$5 for a performance. I have known instances at the Peabody when the pay for three rehearsals, one public rehearsal and one performance, being in all five rehearsals, let us call them, paid the musicians in the neighborhood of ten to eleven dollars. How is that? As I said before, I will reserve details for the future.

HANS SLICK.

Milwaukee Correspondence.

MILWAUKEE, August 15.

THE Academy of Music and Grand Opera House here are being rapidly finished in readiness for the coming season, wherein "Music, heavenly maid," will bear a most important part. The former building will be greatly changed and improved, and the latter almost wholly built over, the aim being to render these "temples of the muses" thoroughly safe as well as elegant and convenient. Meanwhile the Schlitz Park Summer Theatre continues our only place of amusement, and it has been well patronized the entire season. The most notable concerts here have been those given by Remenyi and the Milwaukee Musical Society, which latter will shortly give a grand "Summer-night Festival," wherein the orchestra will be in the theatre and the chorus in the grounds outside.

The Hess Opera Company was lately here again, and gave "Maritana" and "Faust," as well as "The Chimes of Normandy." In "Faust" the title-role was well sung by Mr. George Traverer, a young English tenor, while the part of the heroine was assumed by Mme. Abbie Carrington and was a fine performance. She also sang in "Maritana." Leon Wachsner's German Opera Company was also here two nights. In "Boccaccio" Miss Lina Wassman, a great local favorite, assumed the title-role, and Miss Emma Elsen, of the Hess English Opera Company, made her debut on the German stage as *Fiametta*—a very successful "first appearance." Indeed, hers was the only voice really worthy of mention.

The German company all acted finely, but as for voices, it reminded one of Mark Twain's "Tramp Abroad" experiences at the Mannheim theatre, and it might be truly said of the "head tenor" of this company, as was said of that: "Sing! Oh, no; he cannot sing now; but *ach! Gott!* you should have heard him fifteen years ago!" Barlow, Wilson & Co.'s "Mammoth" Minstrels were also here for three days, but appeared to be of about the average size, vocally and physically. Just now, we are enjoying a delightful, though brief, season of orchestral concerts, conducted by Thomas, who "knows how." The new pieces, so far, were an exquisite ballet air, "Paris and Helene," by Gluck, and Dvorak's overture, "Mein Heim." Rubinstein's "Bal Costume" was the feature of Monday night's performance, as was the third act of Wagner's "Die Meistersinger von Nuernberg," that of Tuesday night. To-night is rightly named "Beethoven Night," and includes the three "Leonore" overtures, the "Erioca" symphony, and the "Fidelio" overture, with other features. The attendance has been good, and the audiences enthusiastic.

SPEx.

Gloucester Musical Festival.

THE principal artists engaged for the Gloucester festival are Miss Anna Williams, Mlle. Avigliana, and Miss Mary Davies, Mme. Patey and Miss Hilda Wilson, Edward Lloyd, and Boulcott Newth, Frederick King, W. H. Brereton, and Mr. Santley; organist, Langdon Colborne, Mus. Bac.; pianoforte (and organ, Wednesday evening), W. Done; leader and solo violinist, Mr. Carrodus; conductor, Charles L. Williams, Mus. Bac. Many of our most eminent instrumentalists will appear in the band; the organ will be specially erected by Messrs. Willis, of London.

The following is a list of the works to be performed: On Tuesday morning, September 4, "Elijah" (Mendelssohn). Wednesday morning, September 5, "St. Mary Magdalene" (Stainer), composed for this festival, and conducted by the composer; "How Thine Ear" (Bird, 1560), unaccompanied; "Hosanna to the Son of David" (Gibbons, 1604), unaccompanied; "Mass in C" (Beethoven). Wednesday evening, September 5, "Sennacherib" (Arnold), composed for this festival, conducted by the composer; "Hymn of Praise" (Mendelssohn).

Thursday morning, September 6, "Elegiac Symphony" (C. V. Stanford)—allegro appassionata, lento espressivo, scherzo, adagio, allegro—conducted by the composer; and "Redemption" (Gounod). Friday morning, September 7, "Messiah" (Handel).

The programme on Tuesday evening includes Symphony in G minor (Mozart), and overture, "Anacreon" (Cherubini). On Thursday evening, overture, "Jessonda" (Spohr), and "The First Walpurgis-Night, or, 'The Eve of the First of May'" (Mendelssohn). On Friday evening there will be a special nave service, to include organ voluntary; prelude, "Last Judgment" (Spohr); Magnificat; Nunc Dimittis; anthem, "Blessed is the man that considereth the poor and needy" (C. H. Lloyd), and "Hallelujah" (Beethoven).

Max Strakosch's Card.

To the Public.

THE Italian and German opera has for many years been sustained in this country, chiefly by a few men of wealth who were willing to pay an enormous price for the pleasure of hearing some famous artist sing a few times during the season. Grand opera for the people has not existed; for the general public will not go where it is not entertained, and it certainly is not entertained by an evening of music with words in a language understood only by the few.

There has long been a demand for a higher and more dignified lyric drama, that should present poetry in the vernacular, so wedded to melody and harmony, that *sense, tone and beauty* should be combined, producing greater unity of effect and consequent enjoyment. A work to appeal to popular support must possess dramatic force, pleasing melody, powerful harmony, and interesting characters to enlist the sympathies of all. In "Zenobia," queen of Palmyra, an heroic subject inspiring the most intense interest has been found, and I believe in offering the American public the lyric drama of that name by S. G. Pratt, of Chicago. I am supplying the want so long felt and so widely acknowledged. The work possesses exciting incidents, heroic situations, and sustained dramatic interest to the close. The music while lofty and dignified, is varied, melodious and pleasing. Spectacular effects, thrilling tableaux, rich and appropriate costumes, lend a realistic charm to one of the most enchanting and romantic stories in history. The work is in no sense an experiment, it having already been twice produced in concert to large and enthusiastic audiences in Chicago, and also in March last at McVicker's Theatre, having been performed one week to increasing patronage and popular approval, when it received flattering encomiums from the press and musicians.

In offering this first genuine success in American lyric drama to the New York public, I confidently expect a widespread feeling of national pride in its behalf, for it is to the interest of America to foster its own offsprings in music and art. I wish to call attention also to the high moral tone of the work, and in conclusion assure the public that every effort will be made to make this presentation an event worthy of a place in the musical history of this country.

MAX STRAKOSCH.

Music at Coney Island.

THAT P. S. Gilmore has the finest military band in the country is very generally admitted, even by those who have no personal liking for the genial director himself. It excels in excellent soloists, as the following *personnel* of the organization will show. The *piccolo* is handled by Signor de Carlo, who is not above trying to rival the lark in its skyward trillings, and be it said with some success. The flageolet is played by Fred. Lax, whose execution on the instrument is remarkable. Besides the *piccolo* and flageolet, there are two flutes, two oboes (principal, Hamtel), one A flat clarinet, two E flat clarinets, six first B flat clarinets (principal, Stockight, a most excellent performer) three second B flat clarinets, and three third, making in all fifteen clarinets. To these must be added an alto and bass clarinet two bassoons, a contrabassoon, and a contra bass sarusophone, the latter instrument being comparatively new and played by Herr Mundwyler. The sarusophone has a compass of two octaves and an augmented fifth, i. e., from D flat (a minor third below the contra-bass) to A natural—fifth line of the bass staff. It is a brass instrument played with a reed mouthpiece, and its low tones resemble the notes of a smoothly voiced trombone of 16 ft. in the pedal organ. It is altogether a most valuable bass instrument, and should come into use in the regular orchestra as much as has the bass clarinet and contrabassoon. Then there are five saxophones, a soprano, alto, two tenors and a bass (principal, Mons. Lefebvre, a widely known virtuoso); four horns (principal, Mr. Weston); two Flügel horns; three cornets (principal, Theodore Hoch, besides the well-known Bent Brothers); two trumpets; a euphonium (played by Signor Raffayalo); a baritone; three trombones (soloist, Mr. Inness); four tubas (principal, Mr. Listmann, who plays in the Philharmonic Society's concerts); a side-drum, tympani, bass drum and cymbals, glockenspiel, triangle, tambourine, castanets, gong, &c., &c. The band altogether numbers about fifty-five performers, and is as complete as a band need be, except in monster concerts.

This organization is certainly an attraction at Manhattan Beach, and always draws a crowd. We heard it play the "Indian March" from the fourth act of "L'Africaine," the

overture to "Stradella," the overture to "La Gazza Ladra," first movement from Beethoven's "Sonata Pathétique," and other pieces. There is perhaps room for refinement, but for effective interpretations it takes the palm. A "Gavotte" by Czibulka, entitled "Stephanie," was given with much expression and grace. Theo. Hock's cornet playing is refined and artistic, and pleases musicians. He is no mere sensational performer. Mr. Inness handles the trombone with facility, and produces a delightful quality of tone from the instrument. M. Lax, Signor de Carlo, Signor Raffayolo, Mons. Lefebvre and Herr Stockicht are all uncommonly fine artists on their special instruments. A small trifle, "The American Patrol," composed by a member of the band, Mr. Norrito, is performed with excellent effect by Mr. Gilmore's band. The work is attractive, and pleases the multitude.

Mr. Gilmore's annual benefit will occur on August 30, 31, and September 1. On the latest date he will give his 1,000th concert at Manhattan Beach. His benefit last year was made unpleasant on account of the enormous crowd that was drawn to it, and the difficulty experienced in transporting it homeward. Because this was so, Mr. Gilmore decided to set apart this year three days for his benefit, in order to give all his admirers a chance to be present and look upon his genial face. No one can excuse himself now. It will be a more substantial benefit than it was last year for the veteran conductor.

ORGAN NOTES.

At the recent examinations of pupils in the Milan Conservatory of Music, Andreoli Guglielmo and Tarantola Riccardo were awarded superior diplomas, with medals, for their proficiency on the organ.

NEW YORK, August 8, 1883.

Editors Musical Courier:

We have just completed a two-manual, 32-stop organ for the Memorial Church, Brooklyn, and are now building the following organs:

A two-manual, 34 stops for Bloomfield, N. J.	
" " 20 " " Passaic, N. J.	
" " 28 " " 56th st. Baptist Church, N. Y. City.	
" " 28 " " Reformed Church, Newark, N. J.	
" " 20 " " 24th street M. E. Church, N. Y.	
" " 26 " " Washington, D. C.	

We are also doing a good deal of overhauling and repairing, the organ in the Broadway Tabernacle (Dr. Taylor's) being the principal job in that line and to which we are adding pneumatic action, new key-boards, &c. Yours respectfully,

L. C. HARRISON.

Organ builders have but one continual cry: it is that of severe competition. Most churches that require a new instrument, or need extensive improvements made in old ones, do not make arrangements with one organ builder before several others have been consulted and asked to furnish estimates for doing the work, and thus it comes to pass that bottom prices are reached to the disgust of all the competitors—even the successful one. For there is nothing very inspiring when an organ builder has obtained a contract to build an organ, and finds out that the profit made thereon will be very slight, unless he decides to act dishonestly and use inferior material. The fact is, organ builders suffer more, because of competition than either piano or reed organ manufacturers. These make their profit on the number of instruments sold as well as hired out, neither of which characteristics are indigenous to the pipe organ trade. There is, therefore, some reason for the organ builder's cry of the severity of competition, and it redounds to the credit of certain individuals in the trade that rather than accept a contract for an instrument at so low a figure, that to put the best work on it would be impossible, they unhesitatingly decide to reject it. Such exhibitions of honesty are not too frequent, but builders who stick to a living price with unwavering obstinacy, are the builders most to be trusted for the quality of their work. Competition is necessary; but the cutting of prices must stop somewhere.

HOME NEWS.

—There are said to be almost ten thousand brass bands in this country. Alas for peaceful slumbers and nervous temperaments!

—Rice's Comic Opera Company will have the services of Harry Allen this season. California will have the pleasure of hearing Emma Abbott and her troupe next season.

—The Seventh Regiment Band, under the direction of Charles Cappa, is giving concerts at the Louisville (Ky.) Exposition. It has met with very great success, the music having attracted much attention. Before the Exposition closes, Gilmore, with his band, is to appear there.

—Colonel Mapleson will open the Academy of Music on October 22. Mme. Gerster will appear on that night in either "Sonnambula" or "Rigoletto." The season will run for thirty nights. The prices are as follows: For parquet and balcony, (first rows), \$125; balcony (other rows), \$8; balcony boxes, \$800; artists' boxes, \$800; proscenium boxes (to hold six persons), \$800; proscenium boxes to hold four persons, \$500; mezzanine boxes (to hold six persons) \$600; mezzanine boxes (to hold four persons), \$400. Mr. Arment being engaged by Mr. Abbey, A. Murphy, who for some time has been assistant secretary to

the Board of Directors, has been appointed subscription agent at the Academy.

—Harry Brayan, the baritone singer, is a great favorite at Richfield Springs.

—The new Grand Opera House at Detroit, Mich., will be inaugurated on next Monday evening, the 27th inst.

—The net profits from Theodore Thomas's season of summer-night concerts at Chicago amounted to nearly \$29,000.

—Lily Post will soon take a vacation, when Miss Helen Dineon will appear in her stead as *Prince Methusalem* at the Casino.

—A. G. Robyn's new comic opera, "Manette," was produced for the first time at the Pickwick Theatre, St. Louis, on last Monday evening.

—Ernst Catenhusen is the composer of a comic opera, "The Countess," which is well spoken of. It is to be produced during the coming season.

—Eric will doubtless have a Sangerfest next year. The societies of Buffalo, Pittsburgh, Meadville and Cleveland are to be invited to take part.

—Brooks and Dickson assert they have an understanding with R. D'Oyly Carte that they shall have the American right to Gilbert and Sullivan's next opera.

—It is stated that Miss Jessie Buckner, who played such a prominent part in the Thompson-Davis tragedy a short time ago, will make her debut as an operatic performer at the Casino next season.

—Miss Emma Thursby will start on an extended tour to the West and California about September 15, under the management of Mr. Maurice Strakosch, returning about December 1 to fill engagements in Eastern cities.

—The Royal Hawaiian Band, consisting of thirty members, has arrived in San Francisco. It will participate in the conclave festivities to be held in that city. It is likely that the band will carry off the honors of the occasion.

—Rudolph Aronson will resume his Sunday evening concerts at the Casino on August 26, after which they will be continued throughout the fall and winter season. The roof garden, which is probably the most attractive part of the Casino, will be kept open until October 1.

—Maurice Grau has engaged, in addition to Mlle. Marie Aimée and Mlle. Angèle, Mlle. Nisau, a leading prima donna of the Folies Dramatiques, where she appeared successfully as *Bocaccio*. Mr. Grau's company for the coming season will, perhaps, be the strongest he has ever brought to this country.

—Among the attractions engaged for Koster & Bial's Concert Hall, which reopens on September 1, are eight young ladies from Vienna, who will sing the popular waltzes of Strauss, Gungl, Millöcker, Suppé, &c., and Mlle. Juliette Lawrence, who appeared at this place of amusement the season before last.

—"The Merry Duchess," first given in London during the past season, will be produced at the Standard Theatre on September 8. The cast will include Miss Selina Dolero, Miss Louise Lyster, Miss Jean Delmar and Messrs. H. E. Dixey, W. Hampshire, J. Forrester, F. Howard and J. Sutherland.

—Townsend Percy has made arrangements with Edward E. Rice for the production of Luscombe Searelle's comic opera, "Estrella," at the Arch Street Opera House, Philadelphia, on October 1. The composer will conduct the performance. The opera, it is said, is an opera bouffe modeled after the French school.

—A concert will be given on Friday, the 24th, by Sam Franko at the Elberon Casino, Long Branch. He will have the assistance of Miss Jeanne Franko, pianiste; Max Heinrich, baritone, and Emil Gramm, accompanist. The programme is quite interesting. As is well known, Mr. Franko plays the violin in excellent style.

—M. J. Murphy, the manager of the Celtic Musical Union, has engaged the following singers for the Irish musical festival: Miss Ella M. Conron and Miss Emily Anderson, soprani; Miss Maggie Conron and Miss Lizzie Newman, contralti; John Sullivan, of Cork, Ireland, and E. J. Brady, tenor. E. Connell will probably be the basso.

—A goodly number of applications for boxes have already been sent to the Academy of Music for the coming season, which Mme. Gerster will open on October 22. This favorite prima donna will appear at some time during the season as the heroine of *Délibes'* "Lakme." Orders for a number of boxes have also been received at the Metropolitan Opera House.

—Millöcker's opera, "Der Bettelstudent," will be presented in German at the Thalia and in English at the Casino during the coming season. It is thought that it will also be presented at a third house, as Mr. Krassig, musical director of the Savoy Theatre, London, is endeavoring to dispose of a score in this city.

—The first performance of S. G. Pratt's opera "Zenobia," under the management of Max Strakosch, at the Twenty-third Street Theatre, was announced for production on Tuesday evening, August 21. The chorus and auxiliaries was said to number 120. The orchestra contained forty players. The cast was to be as follows: *Zenobia*, Queen of Palmyra, Miss Dora Hennings; *Julia*, her daughter, Miss Helen Wallace; *Sindarina*, her slave, Miss Maria Lancaster; *Zabdas*, General of Zenobia's forces, Mr. E. Connell; *Aurelian*, Emperor of Rome, Mr. A. Montegriffo; *Probus*, officer of Roman Legion, Mr. Wade; *Longinus*,

High Priest, Mr. Fred. Bornemann; *Ghost of Odenatus*, Mr. Gardner.

—The members of Maurice Grau's French Opera Company sailed on Saturday last, the 18th, from Havre for New York. Besides Mlle. Aimée and Angèle, Mr. Grau has engaged Mlle. Vixan, who has recently made a great success with "Bocaccio" at the Paris Théâtre des Folies Dramatiques. The season of French opera will begin at the Fifth Avenue Theatre on September 10, when a new comic opera by Lecocq will be performed for the first time. The company includes, besides those already mentioned, Mmes. Lary and Felicie Delorme, Mlle. Marthe Buisson, Marie Vallot, Rose Mignon, Jeanie De Witt, Edmée Lescot and Rouevoy and Mme. Emile Lary, who is the leading tenor of the Théâtre de Renaissance, and has sung here before, Clement Nigri, J. Mézières, E. Duplan, Guy Dacos, Salvador and Vinchow. A. Lagye will be the musical director and M. Merie, the stage manager.

FOREIGN NOTES.

....Fred. Cowen has been commissioned to write a new choral work for the next Birmingham Festival.

....The "Societa Musicale" of Rome recently performed Schumann's "Paradise and the Peri" very successfully.

....W. S. Gilbert, the librettist, has a dislike for cabmen and organ-grinders. He is the neighbor of Mme. Lind-Goldschmidt, Mr. Gye and many other artistic and well known individuals.

....Félicien David's symphonic ode "Le Désert," first performed at (the old) Her Majesty's in 1845, may probably be revived in the course of the season at the Crystal Palace, under Mr. Manns.

....Only twenty operas have been given at Covent Garden this season. Four years ago, when Mr. Mapleson competed with Mr. Gye, thirty operas were given during the season at the Royal Italian Opera.

....The concerts given in London for the benefit of the new Royal College of Music, are often full of interest to the music-loving public. The best known artists, both vocal and instrumental, give their services.

....An Italian opera season will be given in Berlin from September 16 to October 16, with Signor Bimboni as conductor. The repertoire is to include Verdi's operas, "Hamlet" by Thomas, and Rossini's "Othello" and "Semiramide."

....The choral works to be done at the Glasgow Orchestral concerts include Berlioz's "Messe de Morts," Félicien David's "Le Désert," Gounod's "Redemption," Mendelssohn's "Walpurgis Night," and Handel's "Acis and Galatea" and "Messiah."

....A curious affair happened in Liverpool, England, a week or two ago; the so-called "International" College of Music had arranged an examination for a certain day; when the day arrived the local representative was missing, no examiner was forthcoming; and all the day the candidates were constantly enquiring at the music shop where the examination was notified to be held, but could not get any satisfactory explanation. It is even said that the fees were also missing.

....Among those who most highly distinguished themselves at the recent distribution of prizes at the Royal Academy of Music, London, was G. J. Bennett, who, after taking every honor that could be awarded, received from the examiners a certificate that he continued to progress in knowledge of harmony, counterpoint, and composition. Among the lady prize-winners was Miss Frances Smith, who gained the Sterndale-Bennett prize of ten guineas for the pianoforte, and a certificate of merit, the highest possible award.

....A new work (a church oratorio) by Dr. Gladstone, entitled "Philippi," was recently produced at a choral festival, held in Newcastle-on-Tyne, England. The cantata is divided into seven parts: I. The Call to Macedonia; II. The Conversion of Lydia; III. Casting out the Spirit of Divination; IV. The Fury of the People; V. In the Prison; VI. The Keeper of the Prison; VII. Sweet Counsel with the Brethren. "Philippi" is an admirable work, which will compare favorably with many of similar character which have preceded it. The style is a purely religious one, and notwithstanding some of the recitatives and solos are very finely written, the choruses are decidedly the most interesting and dramatic numbers in the work.

....The Prince of Wales presided at a meeting of the Council of the Royal College of Music, held at Marlborough House on Monday, July 30. There were present: Prince Christian, the Earl Cadogan, Lord Charles Bruce, M. P., Baron Ferdinand Rothschild, Sir John Rose, Sir Henry Thring, Sir Julius Benedict, Sir Arthur Sullivan, Mr. Cousins, Thomas Chappell, Otto Goldschmidt, E. W. Hamilton, C. B., Charles Morley, Kellow Fye, and Dr. Stainer. The director, Sir George Grove, was in attendance. The following were unavoidably absent: The Duke of Edinburgh, the Archbishop of Canterbury, the Archbishop of York, the Duke of Westminster, Sir Lyon Playfair, M. P., Sir Thomas Gladstone, Sir Richard Wallace, Sir Thomas Brassey, M. P., and Charles Hallé.

....At the recent examinations for Musical Diplomas at Trinity College, London, the following gentlemen acted as examiners: Sir Julius Benedict (Musical Form and Orchestration), R. W. Crowe, Mus. D., Cantab. (Harmony), A. H. Mann, Mus. D., organist of King's College, Cambridge (Choir Training, &c.), E. H. Turpin (Counterpoint and Fugue), James Keene,

F.R.C.S. Eng. (Vocal and Aural Physiology), and W. H. Walshe (Musical Acoustics).

...In 1885 will occur the bicentenary of the births of both Handel and Bach.

...The reduced orchestra have been re-engaged for the Royal Italian Opera season of 1884.

...Verdi's "Don Carlos" will be heard next season at La Scala, Milan. The composer hopes by that time to have completed his new opera, "Othello."

...Herr Franke proposes to give a season of German opera next year in London with the Pollini troupe under Herr Richter. With this view he is now in Germany making arrangements.

...The chief works to be performed at the Leeds Musical Festival are as follows: Wednesday morning, October 10, Mendelssohn's "Elijah;" evening, cantata, "Gray's Elegy" (A. Celler; written for this festival), and Beethoven's Symphony in D (No. 2). Thursday morning, October 11, Raff's Symphony-Oratorio, "The End of the World" (first time of performance in England). Thursday evening, 97th Psalm (Barnaby); third

motet (Mozart); Bach's Cantata, "O Shepherd of Israel," and Rossini's "Stabat Mater." Friday morning, Macfarren's new oratorio, "King David;" evening, Gade's Cantata, "The Crusaders," and a miscellaneous selection. Saturday morning, Beethoven's "Grand Mass in D," and Mendelssohn's "Hymn of Praise" ("Lobgesang").

...The Covent Garden Promenade Concerts have begun. They are under the direction of Freeman Thomas, Gwyllyn Crowe, as before, conducting the splendid orchestra. The band will be almost identically the same as that of last year, with Mr. Carrodus for leader. A new Bow street entrance to the Floral Hall has been made, and the building is lit by fifty arc and a hundred incandescent Jablochhoff lights. The stage is decorated like a Chinese pavilion.

...The first of the autumn concerts proper will be the Crystal Palace Saturday concerts under Mr. Manns, probably beginning on October 6. Richter's three autumn concerts will take place October 29, November 3 and 10. Herr Joachim will probably again appear before Christmas, and it is anticipated that, in the course of the season, Mme. Essipoff and other favorites will be heard. The Albert Hall concerts, November 7 to April 11, have

already been announced. The Sacred Harmonic Society will start their next season under Charles Hallé on November 16, "Messiah" being performed December 19, followed by other concerts.

...The Council of the Scottish Musical Society recently met at Edinburgh and decided to postpone the starting of a musical academy for Scotland, and to cancel and abandon their arrangement with F. H. Cowen as principal. But arrangements are now in progress to start an academy for Glasgow under the auspices of the Choral Union.

...Should Carl Rosa take part in the scheme now contemplated for the new opera house on the Thames Embankment, London, it is anticipated that a longer time will be devoted to English opera and less to French; but, whatever arrangements may ultimately be made, the theatre will be kept open throughout the year.

...La Correspondencia Musical (Madrid) gives us the following anecdote of Leo Delibes. A conceited chattering fellow had talked to him for more than an hour about matters in which he could not possibly feel the smallest interest, and went on to say, "My ancestors were crusaders; one of them accompanied Louis XI." "On the pianoforte?" inquired Delibes.

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THE MUSIC TRADE.

The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street.

THE following judgments were entered last week in the County Clerk's office:

T. R. Dawley against Albert Weber\$325.71
T. R. Dawley " The Eagle Printing Company 325.71
Mary L. Benson against Music and Drama Publishing Company..... 184.50

This marks the beginning of the end. Freund has left the United States and will in all probability not return again.

THE TRADE LOUNGER.

SOMETHING should be done to stop that trouble-some system in the trade known as the "rebate system." In talking on this subject with N. J. Haines, Jr., the other day, he expressed himself against the system as follows: "We do not make a cast-iron piano, we make a musical instrument; and make it as good as it can be made, and with ordinary care and attention nothing ever takes place to warrant a dealer in troubling us with a request for a rebate. But a piano leaves our factory, boxed in good condition; when it reaches its destination there are scratches or a tarnish on it, produced by handling at the other end, and immediately a letter asking for a rebate follows."

I know this to be a fact, that many pianos and organs are carelessly unpacked and roughly handled, and the damage is due to these things. Instruments leave the factory in good condition and arrive in good condition, and the dealer does not watch his porters and haulers, and they are not over-conscientious, and in consequence instruments are frequently tarnished.

There is much to be said about the warranty question. Manufacturers of pianos have given the warrant entirely too much scope. The interpretation of some of them seems to signify that the instruments they refer to are infallible, or the makers are. I suggested to several manufacturers to do away with the warranty altogether, and state that the name on the instrument is the best warranty. No firm to-day will willingly injure its reputation by sending out a poor piano, and no firm would refuse to correct any kind of discrepancy, even if no warrant existed.

There is as much safety in depending upon the local agents as upon the manufacturers. The large houses and many small firms have the well-deserved confidence of the community in which they are established. The purchasers know these dealers, and know them to be trustworthy. With a few exceptions, no one would sell a piano of good repute if he knew it to be in bad condition. There is just as much dependence to be placed on the local dealer (so far as the individual purchaser is concerned) as on the manufacturer. It is seldom that a manufacturer receives a complaint from a person who has purchased from the dealer or agent. The complaint goes no further than the dealer or agent.

The agent has the most unbounded confidence in the manufacturer, and he knows all about it. Then what is the use of the warranty? The warranty was at one time a very acceptable institution, but it has been misused and abused, and the latitude now given to it was never originally intended. I know that some houses contemplate abolishing it. Wonder which house will be the first to show so independent a spirit?

A prominent piano manufacturer said to me a few days ago: "I have detected the system Freund has been using in getting out a bulky musical paper."

I told him I knew it long ago, but as I wanted to get his views, I asked him to let it out. "Well, it all depends upon one word," said he, "and that is the word 'promise.' Freund would engage any number of talented people. He would promise them everything, and in the beginning, when flush, he would pay them; but after while he would pay on account, and by the time they would leave him their average salaries would be about a half or one-third of the promise."

"Exactly," said I, "and any person ambitious to pursue the same plan can get up a big, heavy, pretentious-looking paper. It all depends upon promise, and, as there has been more of promise than income, the persons connected with it have always been losers."

Although we live in an age that boasts of its enlightenment (why, we would not listen to the word civilization nowadays; its enlightenment), I say, although we live in this wonderful

epoch, known as the nineteenth century, we still find people who can be impressed by a system of bull-doing and braggadocio. That is the reason Freund succeeded in many instances. He would blow, and boast, and bull-doze, and relate how wonderful he is and how insignificant every one else who competes with him is, and some people really believed him. He would not tell that he was running his paper on promises. Oh, no; he said he had a capital of I do not know how many tens of thousands of dollars, and that it was on a secure financial footing, &c., &c., &c.; and strange to contemplate, some people, notwithstanding his former transactions in the trade, would believe him.

And now as a matter of fact, let me state that his paper was financially "busted" before its first number was dry, and it was morally bankrupt, because he was at the head of it.

I have never yet believed in this personal abuse, that some papers have printed about Freund; I never took any stock in calling him names or writing little assinine squibs about him. Only in so far as his personal transactions affected the trade, and his course as a journalist demanded it, have I thought it worth while to refer to him. The only proper course to pursue is to analyze Freund and his methods thoroughly, expose his plans and destroy his activity in a trade which he has damaged so much.

His private character is not a proper subject for investigation. What the trade wants to know is this: How much truth or how much falsehood is there in what he prints, and what is he doing personally around in the trade? That is all. If he has any *faissons*, it's nobody's business but his own. If he drives a tandem team or four-in-hand, it is no one's concern but his own and that of the man who keeps the livery stable.

But it is important to expose his method, to analyze his system and protect the trade from his schemes.

Before closing, let me say that before and since the return of Freund to musical journalism, the course of the *American Art Journal* has been most contemptible. Had that paper developed any ability, Freund would have kept out of this field. And now, since his return, that paper has not contained a single brainy or common-sense article on Freund. Not one earnest, able remark can be found in its columns on the subject of Freund and his paper. Only an aping of another paper, by calling him names. Not a dignified notice to the trade to beware of him; no, not even the fact that he was contemplating the scheme.

Then, when the Weber affair became public, the *Art (?) Journal* got up on the fence and straddled up there in agony and made some absurd attempt to show that all these reports were false and that Horace Greeley founded the *New York Tribune*, and all this for a little advertisement, and everybody knew it, too. I asked a piano manufacturer what he thought of that article on Weber. "Oh!" said he, with a sign of disgust and a significant movement, "It's the *Art Journal*, you know."

E. P. Carpenter's Affairs.

Two circulars were issued from Worcester, Mass., last week to the trade. The following is the first one:

WORCESTER, MASS., AUGUST 15, 1883.

GENTLEMEN—Mr. E. P. Carpenter, who for the last six years has been a manufacturer of organs and organ actions in this city, has been obliged to go into insolvency.

This misfortune has for a long time been inevitable, and is due to lavish expenditure out of proportion to returns, and a want of careful and prompt attention to orders and the details of business.

All the property standing in his name, including trade-mark, patents, good will, &c., will pass to a new organization known as the Worcester Organ Company, who will manufacture precisely the same action and the same organ—made by the same men and with the same facilities and in the same factory—as has heretofore been supplied by Mr. Carpenter, and being possessed of ample capital, long and ripe experience, will maintain and advance the standard of organ actions and organs you have hitherto had from this manufactory. Mr. Carpenter may still be connected with the new company, and his valuable qualities devoted to its interests.

There will be no break in filling your orders.

With fresh and well-directed energy and devotion to the interests of our patrons, we will certainly merit and receive the continuance of their favor.

Kindly let us hear from you at an early day, whether in need of goods or not, and we will gladly respond to all inquiries you may make.

Address all correspondence to

WORCESTER ORGAN COMPANY,

No. 9 May street, Worcester, Mass.

It is a peculiar circular, to say the least. The Worcester Organ Company is an unknown concern. When a new company of

any kind is started to begin business it is customary to give the names of the incorporators or the board of directors.

The Worcester Organ Company may be composed of a whole lot of nice and reliable gentlemen, but as far as we or the trade know anything certain about it, it may be composed of a lot of nondescripts. It puts itself in a rather suspicious position when it states the causes of Mr. Carpenter's failure in such definite terms. It seems that the Worcester Organ Company knew about as much of Mr. Carpenter's business as he did, if not more.

As to Mr. Carpenter's patents and trade-marks, they will not "pass to a new organization known as the Worcester Organ Company," as he never owned them, but only had the use of them, and that use will not be transferred to the Worcester Organ Company.

The circular which, by the way, is too carefully drawn up, tells us that Mr. Carpenter "may still be connected with the new company." Mr. Carpenter *may not* be and never will be connected with the Worcester Organ Company.

As to the Worcester Organ Company, we will endeavor to ascertain what gentlemen or firms constitute it, and will then know what it amounts to. Its circular inspires everything but confidence.

We have not seen or heard from Mr. Carpenter since his trouble.

The following circular constitutes his reply to the Worcester Organ Company, and it seems that he identifies our old friend, A. H. Hammond, with it. Can this be true? The circular of the company reads as if it was written by some one who knew something about Carpenter's business. After all, Hammond may be the Worcester Organ Company. We pause.

WORCESTER, MASS., AUGUST 17, 1883.

You have probably received a circular signed Worcester Organ Company, referring to the business carried on by me. That circular was issued without my knowledge and is false and misleading throughout.

I have built up a large and flourishing business in the manufacture of organs and organ actions, by my personal skill and unremitting attention, notwithstanding the exorbitant prices for materials charged me by Andrew H. Hammond. No organ manufacturer has a finer class of customers. My organs are known throughout the world.

It is the purpose of A. H. Hammond, by suddenly demanding payment of my account with him and thus forcing me into insolvency, to get possession of my assets at merely nominal rates, to rob me of my customers before I can start anew in business, and thus appropriate the profits which my skill and business energy have insured to me in the future.

To aid him in his aim he has unlawfully obtained possession of my stationery and business paper, and by illegal use of them and unauthorized and untrue statements in circulars, has attempted to impose upon my customers and the public.

It is not true—

(1) That he or the Worcester Organ Company can use my name, my patents, or my trade-mark in their business, or that my organs, or organs equaling or resembling them in tone or excellence, can be manufactured or sold by him or them.

(2) That my knowledge and experience in organ manufacture can longer be at his control or service.

(3) That the good will of my business will pass to the Worcester Organ Company or anybody else without my consent.

I hope these facts will convince you that this high-handed attempt to injure me in the trade and deprive me of my customers ought not to succeed. You can judge whether it will be either safe or profitable for you to deal with the authors of a circular so full of false statements as the one referred to.

I have nearly completed arrangements by which my skill and attention, my name, trade-marks, &c., will be employed in the business of another concern. I shall send you shortly a formal notification of it and solicit a continuance of your patronage.

Meanwhile any attempt to use my name, my trade-marks, &c., or to impose on the public by representations that any company is to continue to furnish my organs to the trade, will be checked by prompt, vigorous and effective means.

I hope that you will show this circular to anyone in the trade, and will discourage in any way in your power this unfair and dishonorable attempt to deprive me of what is my own and injure me by false representations to the trade and the public.

E. P. CARPENTER.

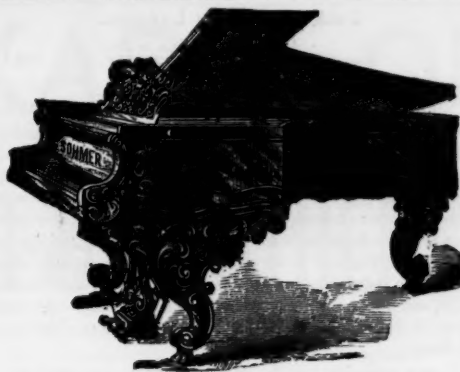
237 EAST FORTY-FIRST STREET, BET. SECOND AND THIRD AVENUES, }
NEW YORK, JANUARY 1, 1883.

DEAR SIR—I have the pleasure of announcing that I have this day succeeded my father in the business of manufacturing church organs, &c. Having had an experience of twenty-six years, I feel confident of keeping the name at the head of the list, where it has been since 1824. The best of material and workmanship shall be used in the construction or repair of organs, as well as promptness. It shall be my aim to employ only the best of workmen, and with the aid of my numerous patrons and friends in the business, I hope to meet with that success a quarter of a century of toil deserves.

Very respectfully, CHAS. E. ERREN.

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Trade Notes.

—J. & C. Fischer shipped pianos to Mexico and Brazil last week.

—Mr. R. M. Walters is rusticated at the Mohican House, Lake George.

—The Organ Company, of Racine, Wis., has increased its capital stock \$25,000.

—Haines Brothers do not manufacture any square pianos, all reports to the contrary notwithstanding.

—B. N. Smith's new factory will be located at 168 West Thirty-fourth street. It will be used for a case factory. He has not yet secured a building for a leg factory.

—We met Mr. Louis Grunewald, of New Orleans, in the warehouses of Sohmer & Co., the other day, where he left a large order for pianos. He is one of those dealers who expect a large fall trade.

—Mr. Geo. D. Smith, of Rochester, N. Y., has opened another store in that city, one in Syracuse and one in Buffalo, for the sale of Professor Gally's instruments. The clarion is having an immense sale.

—Mr. Gildemeester, of Chickering & Sons, is expected back from his Western tour about September 1. He will leave for Europe shortly after. Mr. Frank Chickering contemplates visiting Europe with Mr. Gildemeester.

—The large American organ, built by Estey & Co., for the festival at Bayreuth, has been purchased by Haynes & Co., musical instrument merchants, of Cecilia Hall, Malvern, England, for the Rev. E. Ford's new private chapel at his college, Hillside, West Malvern.

—The *St. Paul and Minneapolis Pioneer Press*, of August 7, says: "Dyer & Howard, wholesale music dealers, made entries at the St. Paul custom-house yesterday for a shipment of musical instruments, consisting of fifty cases. It is understood from the custom-house officials that this firm are the heaviest importers in the city. Their class of goods comes principally from Germany, Austria, France and Switzerland."

—A concert was recently given by the famous "Royal Bell Ringers of England," on which occasion a Behr Brothers' upright grand was used. Very few pianos harmonize in *timbre* with the peculiarly sweet delicate tone of bells, but when an accompaniment is played on an instrument possessing the requisite purity of tone, it heightens the charming effect produced by the bells to such a degree that the hearers are completely carried away, as was the case in this instance. The leader of the Bell Ringers was not less delighted than the audience, and arose to say, that he had not found a piano of such exquisite musical qualities as the Behr Brothers once in fifty times in giving concerts throughout the United States.

—The foregoing trade notes will be copied in the other musical journals during the coming week.

Jack Haynes in London.

AMERICAN EXCHANGE IN EUROPE,
449 STRAND, CHANCING CROSS, LONDON, AUG. 6, 1883.

Editor Musical Courier:

DEAR SIR—Not having had the pleasure of seeing you the day I last called, being the one previous to my departure for these shores, I take this opportunity of writing a line specially thanking you for kindly notices received at your hands through the medium of THE MUSICAL COURIER, and, by the by, would here remark that it was gratifying to me to find your paper on file here every week, and which I notice is read by a "large majority."

Trade in England is very dull, indeed, owing partially to the bad strikes among the iron workers in North and South Staffordshire, and also to the business season being over till October next, to which time manufacturers are looking forward to a full revival of trade.

I have some fine samples of Ithaca organs here which are on exhibition. I pull just the same stops that I do in America, and the music produced thereby seems to enchant the dealers here who have listened to my improvisations.

I am doing nicely, and expect my labors will result in the utmost satisfaction to all interested. Health good; spirits likewise. Shall be glad to hear from you, and should you make any mention of the fact you heard from the redoubtable Jack, I should be glad to get a copy of the paper personally in care of this exchange.

I am anything but pleased with the apparent antagonistic feeling and jealousy among the music trade of England, which, according to my view and experience, is vividly portrayed.

Kind regards, wishing you every success, I am yours very truly,
JACK.

Conn vs. Pepper.

It is known here that J. W. Pepper, a band instrument manufacturer of Philadelphia, has made outrageous assaults upon the business integrity of C. G. Conn, and has for some months made statements regarding Mr. Conn's factory that were not borne out by the facts. Mr. Conn has endured this until forbearance was no longer a virtue, and last week began action for libel. The following is an extract from the *Philadelphia Press* of Friday, August 10, giving full particulars. It says: "James W. Pepper, manufacturer of musical instruments at Eighth and Locust streets, was arrested this afternoon upon the charge of libel preferred by Charles G. Conn, also a manufacturer of musical instruments at Elkhart, Ind. Pepper publishes a paper in which, it is alleged, on August 1, he made an attack on Conn, charging him with being an imposter and guilty of false pretenses. The article complained of also stated that Conn misrepresented his facilities for manufacturing, and was illustrated by two woodcuts, one showing the building Conn claimed to occupy, and the other a shanty which it is stated he really used as a manufactory. Pepper waived a hearing before Magistrate Lennon, and was held in \$1,000 bail to answer at court."—*Elkhart (Ind.) Evening Review*, August 13, 1883.

Thank You.

The *Amphion* of this month takes certain musical journals to task in a summary manner, at the same time commiserating as follows:

"More about Beatty" was the heading of an article in our last, which we clipped from and gave credit to *Brainard's Musical World*, but we find we are mistaken as it originally appeared in THE MUSICAL COURIER of New York, was copied into the *Musical World* with no credit, hence our innocent error. There is too much stealing going on in the journals of the day, but we never look for it in those claiming any respectability; and hereby apologize to THE MUSICAL COURIER, which is one of the leading weeklies, and whose special edition, July 4, was the largest known in the trade and was patronized by the very cream of the piano and organ manufacturers with large display advertisements; the only fault we find with it, it was too large and had too much to read before the succeeding number crowded upon us.

Beatty's Factory.

As we are willing to rectify errors at any time, we hereby append a letter from Daniel F. Beatty, in answer to a trade note in our last issue.

We might state here parenthetically that it requires quite an effort on our part to believe Daniel.

WASHINGTON, N. J., August 17, 1883.

To the Editors of the Musical Courier:

DEAR SIRS—Please announce in your next issue that "Beatty's" organ factory, which was closed July 31, is now in full operation, work having been resumed August 15. We always close two weeks in August for repairs; therefore it is nothing unusual (but customary), and I feel it but justice to myself to request this announcement in your columns, inasmuch as you announced its closing.

Very truly yours,

DANIEL F. BEATTY.

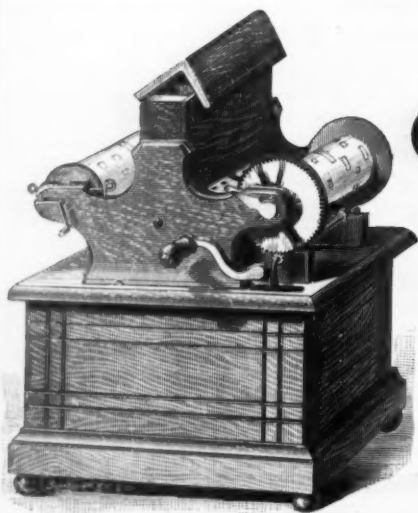
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WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Orders now received. The book will be distributed to purchasers as soon as received from Europe. Address,

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